

UARTERLY NEWS LETTER

VOLUME XVII

NUMBER 3

The Chit Chat Club by The Rt. Rev. Edward L. Parsons

Graphic Arts at the Clark Memorial Library by H. Richard Archer

French Book Clubs and Livres de Luxe by Lewis Allen

THE LIBRARY:: SERENDIPITY

NOTES ON PUBLICATIONS: LA PORTE DE MALETROIT

EXHIBITIONS:: ELECTED TO MEMBERSHIP

&C. &C.

Published for its members by The Book Club of California, 549 Market Street, San Francisco

FOUNDED IN 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to seven hundred and fifty members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$12.00. Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *Attention Pioneers!* They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

Officers & Directors

MRS. JOHN I. WALTER, President

ALBERT SPERISEN, Vice President

CARROLL T. HARRIS, Treasurer

MISS EDITH M. COULTER, Chairman, Publication Committee

CARL I. WHEAT, Chairman, Keepsake Committee

Albert Sperisen, Chairman, Exhibit Committee

HOWARD WILLOUGHBY, Chairman, Membership Committee

OSCAR LEWIS, Chairman, House and Library Committee

LEWIS ALLEN

GEORGE L. HARDING

T. M. LILIENTHAL

JAMES D. HART

Morgan A. Gunst

JOSEPH HENRY JACKSON

ROBERT J. WOODS

WILSON DUPREY, Librarian

MRS. ELIZABETH DOWNS, Secretary

News-Letter Editorial Committee

DAVID MAGEE

LEWIS ALLEN

H. RICHARD ARCHER

JACKSON BURKE

JAMES D. HART

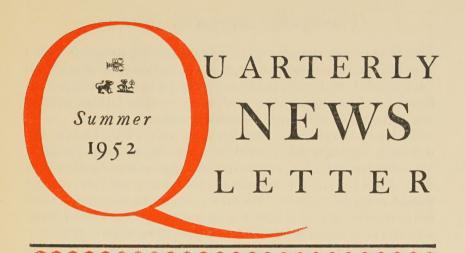
GEORGE L. HARDING

FLORENCE S. CHESSE

W. J. DUDDLESON

WARREN UNNA

Subscription to the *Quarterly News-Letter* is included in the dues. Extra copies, when available, are sold to members at 50c each.



The Chit-Chat Club

by The Rt. Rev. Edward L. Parsons*

HE Cremorne Restaurant was its birth place," says Charles Murdock speaking at its tenth anniversary meeting, "where six youthful lawyers were gathered to welcome their joint issue." That meeting was on November 10, 1874. A year later, admission was "vouchsafed to a plain citizen living not by the law but in spite of it." As for the name, there seems to be no record of the severe intellectual process by which Mr. (later Judge) J. M. Troutt, to whom the matter had been left, reached the conclusion that "Chit Chat" would be appropriate, nor does his proposal seem to have met with anything but immediate approval. As Chit Chat it began its career and as Chit Chat it has gone happily on for seventy-eight years.

Although most of its present members have never heard of them, the club does possess an ancient set of by-laws. They constitute the core of the tradition by which it lives. Membership is

^{*}Bishop Parsons, retired Bishop of California and one of the State's most beloved citizens, inaugurates our series of articles on literary clubs. He has been a member of the Chit Chat Club for thirty years.

limited to twenty-five. There are a few honorary members—men who for one reason or another, age or disability, or absence on some special service (as happened so often in wartime), are released from the obligations of active membership but are notified of meetings and welcomed when they come.

The only officer of the club is the secretary. He plans for the meetings, arranges the schedule of speakers, sends out notices, and pays the bills. The reader of the paper at one meeting presides at the next and that ancient set of by-laws provides that he should assign the essayist "for two meetings in advance." That last provision has, as already noted, been set aside. Whether the secretary, after the manner of those in positions of power, simply reached out and assumed responsibility for the schedule of essayists or the club forgot to record a revision of the by-laws no one knows. It has become one of those historic mysteries (like "who killed cock-robin?") which will plague the Gibbons' and Mommsens and even the Robinsons, till the end of time. Nor is there any record of how the secretary, originally elected for a three-month term, contrived to stay in office and enjoy all its perquisites and privileges until death or some other inconvenient occurrence made him incapable of functioning. There are no dues. Members pay the charge for dinner with a small addition to cover the cost of notices and the like. There is a fine for absence without excuse.

Those young lawyers meeting in 1874 were eager to keep their minds fresh and open. They evidently feared that their profession might become a taskmaster instead of a servant. They enacted that their little club should be "devoted to the discussion of politico-economic questions alternately with literary questions."

The first paper read was by Arthur Rodgers on "Trades Unions," the second by Troutt on "James Russell Lowell." Shortly after, comes Glascock, later a congressman, on "The Authorship of Shakespeare," followed by Blaney on "Accumulated Capital." For a number of years, the effort was made to keep up this alternation of topics but gradually the inevitable happened. Members came more and more to choose topics in which they had a special interest, regardless of whether the alternation was kept. Later on, therefore, one finds such a succession as "Petrarch," "Pascal,"

"Calhoun," and "Ventilation." The last might seem to fit either category. Much in politics, even in those days, probably needed ventilation; and as for literature, a few prophetic souls were certainly trying to open the windows and freshen up the somewhat stuffy Victorian atmosphere. It was Charles Murdock who, somewhere in those early days in commenting on Tennyson's poem, "Throstle," spoke of him as "the dear old man."

But as one follows down through the decades, the titles of the papers read give a very fair clue to the matters dominant in the minds of the intelligent (or would-be intelligent) Americans of that time. Gradually, there comes to be a preponderance of discussions dealing with political and economic matters; but even during the last war while "The United States as a World Power," "Civil Liberties," "The Business of Peace," and kindred topics engaged the club's attention; while it looked at "The Farmers," at "The Problems of Management," at "The Meaning of History," and "The Role of the University," nevertheless, Shakespeare and Homer were not forgotten and a delightful essay entitled "Chit Chat" raised many a question.

The customary procedure at a meeting, after the very small amount of business has been transacted and the paper read, is for the chairman to call upon each of the members present to contribute his comment. Sometimes he will call in turn around the table; more often, start with someone who may be presumed to have rather special knowledge of the subject, or perhaps would most certainly differ with the essayist. The comments are, as it were, gathered in by the latter; the secretary and chairman are the last to speak, and then the essayist is given such time as he may desire to comment in his turn on his critics. That done, the meeting adjourns.

For a good many years (at least fifteen, but the records are not complete), the annual meeting was a special occasion. A group of distinguished guests was invited, the chairman briefly reviewed the year, there was an "oration," toasts were responded to by the guests—and they all ate an eight-course dinner! On one occasion, says the record, Gordon Blanding on "Intellectual Culture," S. B. Wiggin with a poem and William Van Dyke on "Literature" represented the club. They were followed, for the guests, by Judge McKinstry on "The Judiciary" and President

Reid on "The University of California," while Dr. Ayer on "Medicine" and George Bromley on "Commerce" concluded the evening. The unnamed historian records that on another occasion, Frank Deering gave the "oration" and was followed by Charles Murdock who, "after a few preliminary flourishes," spoke on "Literature."

In all the records of the club, whether printed in annual reports or recorded in the secretary's notes, those two names— Murdock and Deering-constantly recur. The former distinguished citizen, supervisor in the group which undertook the unsavory task of cleaning up San Francisco after the Ruef regime, was a member of the club for fifty-four years and for much of that time its secretary. Deering, who succeeded him as secretary, was a member for sixty years. The role of membership is full of names memorable in San Francisco and California history. Among them, no doubt the most famous is that of Josiah Royce, the philosopher who, on leaving Berkeley, adorned the faculty of Harvard for many years; others were Horace Davis, at one time president of the University and at all times a great San Franciscan; Horatio Stebbins; Phelan, mayor and senator; Alex Morrison; E. R. Taylor, the reform mayor; O'Shaughnessy of Hetch Hetchy fame; Chester Rowell, the best-known California journalist of the past generation: Charles Gayley, Morse Stephens. and Mellen Haskell of the University of California; Duniway and Eliot of Stanford, Holman of The Argonaut, and indeed many more who in their day were leaders in San Francisco and the bay area.

Of the present active membership of the club, we may be allowed to mention three: the secretary is Osgood Murdock who fills with delightful efficiency the position held for many years by his father. The patriarch of the club, in length of membership but not in years, is Dr. Langley Porter whom, in his alert concern with all that goes on in the world, his wide reading, and his unfailing sympathy, no one can think of as a patriarch. For thirty-three years, he has enriched the club's meetings. He is its only recent historian. Twelve years ago, he told in a charming paper the story of its earlier years. Next to him in length of membership is Robert Searls who has somehow discovered the secret of a highly interesting (and highly respectable) double life. He not

only practices law with distinction; he reads his classics and, when legal knots seem beyond untangling, turns for recreation to translating Horace into English verse. The club profits by his skill. Of the rest, lawyers and university men active and retired are most numerous with a miscellaneous assortment of business and

professions completing the number.

Two more items must complete this brief chronicle. The first is the proud boast that so far as anyone knows or any available records show, the club has never missed a regular meeting in all its seventy-eight years. Many of the secretary's records were lost in the earthquake and fire of 1906, but not a meeting. When the catastrophe came on April 18, the secretary, Fairfax Wheelan, determined that the May meeting should be held. He wrote the members that, although the records were lost, the essayist, Hengstler, had agreed to do his part and a "first-class grill" had been found, Mrs. Polasti on California Street near Steiner would provide a room (taking out a bed for the occasion) and dinner cooked out in the street: "oysters on the half shell, 'bullyen,' crab a la poulette, an entrée, a Roman punch, chops and peas, a dessert and coffee, all for \$1.50 a plate." The club had in the past dined at various restaurants but when, after the earthquake and fire, the University Club occupied temporary quarters on California Street, it began to go there regularly and continued to do so when the new building was erected at California and Powell Streets. With the exception of a few recent years after this last war, that has been its meeting place ever since.

There is but one concluding word. The fellowship of the club goes very deep. It is to some of us, perhaps to all who have shared it for any length of time, a treasured possession. Dr. Porter in the essay to which I have referred summed it up in words which he will allow me to quote: "Charles Murdock" he said, "epitomized this spirit of devotion and comradeship in words that I would like to leave with you: Let us then hold up as the loftiest end and aim of this pleasant fellowship, diligent search for truth, courageous devotion to convictions, and the cultivation and cherishing of the highest ideals." That was true forty years ago; it is still true.

Graphic Arts at the Clark Memorial Library

by H. Richard Archer*

HE William Andrews Clark Memorial Library, with its original collection accumulated by the donor and supplemented during the subsequent eighteen years of development under University administration, is of particular interest to anyone studying the history of the printed book. Without attempting to describe the miscellaneous examples of earlier English and European printing now a part of the collection, it may be useful for members of The Book Club of California to know about the materials acquired in the field of the graphic arts during the period since the death of the founder. This will permit brief mention of the local "fine printing," as well as a few details concerning the more familiar products of well-known presses. The term "fine printing" as used here may be defined in its broad sense to mean printed books, pamphlets, various ephemera, and any material produced by professional or amateur craftsmen, whether issued for sale or merely (as John Henry Nash liked to express it) "for the joy of doing."

In addition to the important and well-known books of the established fine presses such as Kelmscott, Doves, and John Henry Nash (all of these were virtually completed during the founder's lifetime), the Clark Library has succeeded in acquiring representative collections of other presses whose products are admired and sought for by bibliophiles. Of the hundred items described in *The Nonesuch Century*, the Library now has ninety-four, and supplementing these volumes there are certain ephemera and later publications which were printed after 1937. The Cuala Press collection is more nearly complete as it contains everything noted in *Bibliography* of the press (except certain privately printed items done for authors), as well as many books printed subsequent to the list. Vale and Elston Press books have been acquired in con-

^{*}H. Richard Archer is librarian at the Clark Memorial Library and the Zamorano Club. He is also the operator of the newly established Hippogryph Press, of which great things are expected.

siderable numbers during the past few years, also the Golden Cockerel volumes, but the completion of the holdings of these

presses may take a few more years.

As the Huntington Library is situated in the same geographical area, the Clark has not attempted to acquire complete collections of Grabhorn, Taylor & Taylor, Will Bradley, Ashendene, or Updike books (described by Carey Bliss in Summer 1950, News-Letter). Rather, it has concentrated on other contemporary twentieth century printers in an effort to preserve and exhibit the works produced by Grant Dahlstrom, Ward Ritchie, Wilder Bentley, Perry Stricker, Gregg Anderson, Ted Freedman, William Cheney, Jack Stauffacher, Saul and Lillian Marks, Lewis and Dorothy Allen, Richard Hoffman, the brothers Johnson, James D. Hart, and others. In this genre are newcomers William Everson, H. H. Evans, Muir Dawson, Reuben Pearson, and their contemporaries.

The writer has served for over six years as secretary of the Rounce & Coffin Club, a local printers' organization, and so he has been in a position to keep in touch with many of the printers who have small presses or those who work in larger shops but keep up their interest in fine printing. Examples come to the Library from Ray Nash at Dartmouth, Theodor Jung at Denver, Carl Hertzog at El Paso, Joseph Graves in Lexington, and many others in this country and abroad who print as a result of the urge to print. Within the past year or so, the Clark Library has acquired a distinguished collection of work produced by the Birmingham School of Printing, under the direction of Leonard Tay who has been in charge of the classes of that famous English school for more than a generation. Although not complete as yet, the examples now at the Library represent more than eighty per cent of the 150 titles produced thus far and include a majority of the more important items printed by the classes in that school.

A collection of materials by another important English craftsman whose name needs no introduction to printers and collectors, Eric Gill, has grown steadily during the past five years. The Library now has more than seventy-five per cent of the items listed in *Fleuron* VII, as well as selected examples of some of Gill's woodengravings, almost all of his published writings in book and pamphlet form which have appeared since 1927, as well as a good

selection of holograph letters from the artist to R.A. Walker, Stanley Morison, and others. Supplementing these, the Library has two original blocks engraved by Gill for his famous Canterbury Tales, and a carved wooden crucifix representative of the artist's finest religious work. Last year, the Library acquired a scrap book assembled by John Tarr containing proofs from original blocks, clippings, ex libris, sample leaves, photographs, and postcards and letters written by Gill in his fine calligraphic hand. This provides an exciting lot of material for exhibition and reference purposes. Also in the Gill corpus is a complete file of The Game, a periodical of prime importance as it includes early (1916-1925) engravings and writings by the master himself and is very difficult to come by these days. At hand also are most of the publications issued by the St. Dominic's Press which was operated by H.D.C. Pepler, one of Gill's associates.

Among the California printers represented in the Graphic Arts Collection, the Library has arranged practically complete holdings of Grant Dahlstrom's books and typography, 1928 to date; the publications, writings, and ephemera of Ward Ritchie, 1929 to date; as well as various smaller files of work done by the lesser known but equally inspired printers. In 1947, the Library became a depository for the books written, designed, or published by Merle Armitage; and through the generosity of the designer and a patron, it has managed to acquire one copy of every Armitage

book, article, or bit of ephemera produced since 1929.

The notable Archetype and Acorn Press collection includes the various examples of printing done by Wilder and Ellen Bentley of Berkeley, as well as the rare Pittsburgh imprints issued while Bentley was at the Laboratory Press with Porter Garnett in the early 'thirties. The Ransom *Checklist* includes an almost complete inventory of the printed items in this collection but there is also a large number of original designs, proofs, photographs, clippings, and memorabilia of the Berkeley days, which have been arranged in a cabinet for exhibition purposes and await further research. Along with these many specimens, are numerous letters to and from Wilder Bentley, samples of projects by his students and friends, and some unpublished manuscripts written by the printer during his varied and interesting career.

In addition to the Southern California presses, the Library has

been gathering examples of work done by numerous smaller presses in the San Francisco Bay Region. To name a few: Black Vine Press, Centaur Press, Elkus Press, Helen Gentry (early imprints), Greenwood Press, Peregrine Press, Platen Press, Quercus Press, Seraphim Press and the Sign of the Interplayers.

The works of the earlier Los Angeles printers have not been overlooked. Although the Clark is not committed to gathering all Los Angeles imprints (a task which is being attempted by the main library of the University of California in Los Angeles), it has made an effort to collect examples of printing done in this region by the important establishments that were operating commercial shops prior to the recent revival of fine printing in the area. The widow of the late Fred Lang presented a collection of most of the items printed by her husband from 1905 to 1942. From an examination of these, it is clearly seen why Fred Lang was sometimes referred to as "the John Henry Nash of Los Angeles." Covering the latter half of the same period is the Bruce McCallister collection. Here are the many items produced during the 'twenties and 'thirties by a man who was a leader in the printing field at that time and in whose shop Grant Dahlstrom began his career as typographer in Los Angeles (circa 1928) with the firm of Young & McCallister, then with Adcraft, a firm that was later renamed the Pacific Press.

Among the less familiar Southern California volumes, are many examples produced by printers who have recently taken up composing sticks and have smeared ink on their platens. These men are printing in the tradition which has flourished since the 'twenties: Will Cheney at his Auk Press; Muir Dawson and his private press; William Eshelman, Kemper Nomland, Jr., and Tom Miller and their Untide Press; and Reuben Pearson who issued a few items while a student at Westwood and who expects to continue printing as soon as he becomes established on the Monterey peninsula, the spot in California where printing made its start.

Newcomers are adding to the collection regularly; for instance, examples from the Hippogryph Press, which is operated by the writer who, last December, received the 5 x 8 Kelsey press and miscellaneous equipment as a gift from his fellow members of the Rounce & Coffin Club. Thus far, the samples issued by this press are undistinguished, although a small number of experi-

mental impressions have been run off and distributed to Rounce & Coffin members. Certain forgeries have already appeared purporting to be from the Hippogryph. These have been disclaimed and assigned to "Stonebone" Cheney, that whimsical author and peripatetic printer who operates the Auk Press (and no one knows what other presses!) in one of the less conventional shops in the neighborhood.

The Clark Library's Graphic Arts Collection by including representative and unusual examples from many presses and printers provides valuable materials for any who may be interested in regional printing history. To further this interest, seminars, lectures, and exhibitions are held from time to time and research is encouraged. Although the collections have not been formally catalogued there are individual data sheets describing each item, and copies of these have been forwarded to Will Ransom whose work, *Selective Check Lists of Press Books*, has been aided by the cooperation of the Library and the printers themselves. To date, only the Hart, Bentley, Stricker, and L-D Allen collections have been included in the printed lists but, of the others, data sheets have been prepared and are in Ransom's files. These records are kept up to date as the Clark acquires new items or as older items are located which were not already in the collections.

Bibliophiles and typophiliacs have always been grateful to collectors of the past, especially those who set out to acquire in a deliberate and logical manner every example of a particular press or publishing house. When the time comes for someone to write the history of printing after 1900 (especially in the Los Angeles or San Francisco areas), no research student could afford to overlook the archives of the Graphic Arts Collection of the Clark Library. And if the time should come when letterpress printing is no longer practiced in the world of commerce and scholarship, these materials will help make it possible for the scholars of the future to examine the quaint and archaic methods of their predecessors who believed with Gutenberg and his followers (as many of us do today) that "printing is the art preservative of all the arts."

French Book Clubs and Livres de Luxe

by Lewis Allen*

HE de luxe book buying habits of the French, the American, and the English provide a singularly interesting and provocative study of dissimilarity. The title of this little essay might well be: A Heavy Purse is but Half the Battle, or Taste is the Nurse to Beauty.

First, it is well to consider today's economy which makes it possible for those who covet a luxurious edition to actually enter it in the "acquisition book" and shelve it.

In France, we heard much of the socialistic "Robin Hood" obdurately seeking to ravish the purse of the bourgeoisie for the benefit of the proletariat. That the so-called upper class is not yet in the "red" is evidenced by the flourishing trade enjoyed by Cartier, Schiaparelli, Maxim's and the Casino de Nice. But the most obvious example of solvency is found by a glance at statistics measuring de luxe edition publishing. These figures reveal that approximately twenty such editions are produced annually: there is an average of 200 copies each, or a total of 4,000 books. The price ranges between \$40.00 and \$400, with an average close to \$150. The total annual investment is therefore \$600,000. As these works of art are sold in sheets, the more affluent buyer spends hundreds of additional dollars to have his copy bound by a master craftsman. If the costly art books are included also, the total expenditure for de luxe editions exceeds a million dollars every year. And, there is the vast business in trade books: there are more bookstores per capita in Paris than in any other city in the world.

The margin between costs of living and gross income is a slim one for the Frenchman; certainly, it is less than the same margin in America, or even in England. It is evident, therefore, that the Parisian, to part with his hard-earned net income, must have a commanding and discerning passion for the modern fine book.

^{*}Lewis Allen, printer of The Book Club's current publication, and erstwhile editor of this journal, needs no introduction. He is *still* enjoying himself in the south of France.

Of course you will say that this conclusion, laboriously arrived at by the writer, is common knowledge: the French support all forms of art to a degree not approached by other nationalities; they possess an unerring instinct for the beautiful; they venerate their artists as we revere our movie celebrities and captains of industry.

From this brief study of demand, let's proceed to examine the technique by which the French so adroitly manage de luxe edi-

tion publishing.

There are about fifteen bibliophile societies and five commercial publishers, each of which is responsible for one book a year. The clubs are the unique and fascinating stars of this grand display. Of the fifteen, twelve are in Paris and three in Lyon. The members meet socially during the year, although their primary purpose is to publish. They decide on a subject, an illustrator, and a printer. The text, most frequently, is a reprint of such authors as Rabelais, Virgil, Voltaire, Balzac, Hugo, Anatole France, de Maupassant, Proust, Mary Webb, Oscar Wilde. The illustrators include the greatest names in art: Picasso, Maillol, Utrillo, Matisse, Rouault, Valéry, Dérain. Although some of these have gone, or are too advanced in years to work, there is a new and competent group entering the field. It is rare for a great artist to ignore book illustration as a medium of expression. The master printers, in numbers and in ability, present the publisher with the greatest choice in the history of French bookprinting. In Paris and Lyon, there are a dozen shops where taste, scholarship, and craftsmanship are of the highest order. The superlative quality of text, illustrator, and printer combines to level all barriers which might frustrate a frugal Frenchman.

When the book club members have conceived the basic elements of their livre de luxe, a cost estimate is obtained—say \$150 per copy, including the artist's original drawings; of 225 members, 175 guarantee to buy; the illustrator and printer proceed, and a startlingly beautiful book is produced and delivered. At the club's meeting held to distribute the volumes, the original drawings are auctioned; a prosperous member bids high; the coffers bulge; extraneous or unexpected expenses are met; members are pleased; and the world possesses another noble and happy wedding of author, illustrator, printer and (later), bookbinder.

The French fine printers fit a pattern. Whether their shop is the Villa Gabriel in Montparnasse (Feguet-Baudier), or in the shadow of Montmartre's Sacré-Coeur (Lacourière), or in Montrouge (Théo Schmied), or in the mellow sixteenth century Hôtel de Sagonne bordering the Place de la Bastille (Alberto Tallone)—all are quite similar in their perfectionist attitude, in their personnel, and in their equipment.

The master printer is not merely a graduate apprentice; he is also a craftsman par excellence and, in many cases, a noted artist of engraving (e.g., Baudier, Lacourière, Schmied; and Tallone has designed his own type). Paradoxically, although prideful of his work, he approaches it with humility. Short cuts, with an eye on an extra franc, are spurned; substitutes for quality are re-

jected. His reputation is vital.

The personnel of the shop is a family unit in their *esprit de corps* and in their devotion to fine printing. The staff, in addition to the principal, consists of his household companion (wife, mistress, friend) plus four or five others who set type (all books are hand set), operate the presses, and fold the completed sheets. Now the *femme d'atelier* is, next to the master printer, a figure of prime consequence; in her veins flows printer's ink. She shrewdly assists with estimates, skilfully balances the books, and tenaciously guards the meager profits. She is hostess to clients, and often speaks English; she necessarily and naturally complements the virtues and balances the weaknesses of the less worldly printer.

The shop is also their home and, because rents are excessive, it is located in an unfashionable but historic neighborhood. The building itself is mellow and charming in its antiquity and the interior is often attractively decorated with colorful illustrations from the books of the press. As a residence-studio, it obviously

lacks the cold austerity of a commercial shop.

Printing equipment consists chiefly of racks of type cases, with such faces as Garamont, Elzevier, Caslon, and Didot predominating; and presses which include one or two handpresses (the French version of the English Stanhope) and two Phoenix motorized presses. The latter are similar to the Colts Laureate used by the Grabhorns and by other American fine-book printers. They (the presses) are slow moving and always under the control of the operator—a virtue unknown to the high-speed machines of

the volume-producing commercial shops. As would be expected, only the highest quality of ink and paper is used, with the paper from such famous mills as Rives, Arches, Le Marais, and Richard de Bas. This latter mill was established in 1326 and is the oldest in the world continuously to make paper by hand. To give the reader a picture of the French craftsman's philosophy, following is a paragraph from a letter we received from the representative of the de Bas mill:

"Thank you for your letter. Unfortunately, you have correctly heard the price of our paper: it is 46 frs (13c) for each sheet. I do not know how expressing myself, but our old mill is not a commercial affair, it is a thing of beauty as said Keats, and our paper costs to us much than we sell it (we make only 300 sheets in a day!) That mill was founded in 1326 and we have no changed the process of fabrication. Every sheet costs much time: that is why it is dear and beautiful as not other one."

De luxe books can be a major and sublime expression of a nation's culture, and a major contribution to the artistic accomplishments of man. The French are making this contribution because of their philosophy, their artists, and their craftsmen. The English and Italians today are unable economically to participate. But in America, there is hope: we are blest with some appreciation for the higher pleasures of the intellect. At this period of our cultural maturity, many Americans have a soul sensitive and receptive to art.

Would it not be a specious experiment for the directors of The Book Club to approach members with details for publication of a truly fine book? Such an edition would be illustrated (or decorated) by a notable artist in the country; it would be produced by a master printer using only the best of materials; it would be appropriately bound by hand in full leather. If 150 members subscribed, the cost might be \$150 to \$200 per copy. Our directors would vigilantly guard against it being an example of "conspicuous waste"—merely a lavish display. On the contrary, it must be artistically and intellectually sincere, and therefore a noble contribution to the history of book production. Such an achievement would bring lasting fame to the Club. If the experiment proves successful, it is possible that members would welcome such an opportunity every four or five years. Then the ghost of

Sterne would blanch at those careless words, "They manage these things better in France."

1 The Library

In the past, the Club Library has been a rather hit-and-miss affair, dependent for its growth on the generosity (and sometimes the whim) of members and friends. A policy has now been laid down whereby it is hoped that the Library will become an integrated collection of real value and interest in the particular field chosen. This field is Bibliography and Printing, with special reference to the West. The Club already owns many fine items including, of course, a complete collection of its own publications, but it is still woefully lacking in certain basic books.

As a nonprofit organization, the Club cannot afford to go out and purchase these basic tools of a reference library, many of which are expensive and difficult to find. So, this is an appeal to members who may possess such items and are willing to give them so that they may be shared and *used* by all.

Below is a list of desiderata. You will see from it that emphasis is given to the West—surely a logical choice for a library that must of necessity be limited. This does not mean that the Club will not entertain the offer of an Ashendene Bibliography or a Catalogue Raisonée of the Doves Press. These will indeed be welcome, but a Cowan Bibliography of Californiana (the three-volume edition) or Nell O'Day's Catalogue of Books printed by John Henry Nash are of more pressing need.

Already one member has donated his Heller-Magee *Bibliography* of the *Grabhorn Press*. Perhaps on your shelves you have a similar volume which is little used. It will be most happily received at 549 Market Street where it will be *much* used and be a joy to student and collector alike.

DESIDERATA

Alliot, H. Bibliography of Arizona. Los Angeles 1914.

American Imprints Inventory. Edited by Douglas C. McMurtrie and others. Nevada, Arizona, Idaho, etc.

Auction Catalogues of Western Americana. The following sales catalogues are particularly desirable, especially if priced: George W. Paullin, Wm. C. Braislin, George W. Barber, C. G.

Littell, Herbert S. Auerbach (2 parts), etc.

Auction Catalogues of Printing and Rare Books. Charles C. Kalbfleisch, A. Edward Newton (3 parts), Jerome Kern (2 parts), Hogan (2 parts), Kozlay sale of Bret Harte first editions, etc.

California Local History. Stanford University 1950.

Cowan, R. E. and R. G. A Bibliography of the History of California 1510-1930. 3 vols. San Francisco 1933.

COWAN, R. E. and DUNLAP, B. Bibliography of the Chinese Ques-

tion. San Francisco 1909.

THE FLEURON. 7 vols. (or any odd volumes.) London 1923-30. FARQUHAR, FRANCIS P. Yosemite, the Big Trees, etc., a Selective Bibliography. Berkeley 1948.

GUDDE, ERWIN G. California Place Names. Berkeley 1949.

HENRY STEVENS SON and STILES. Rare Americana, a Catalogue. London n.d.

HOLMES BOOK COMPANY. Catalogue of Books of California and the Far West. Oakland 1948.

Holmes, Sir Maurice. Captain James Cook, a Bibliography. London 1952.

JOHNSON, MERLE. American First Editions. 4th (latest) edition. New York 1942.

IONES, HERSHEL V. Adventures in Americana. 2 vols. New York 1928.

McMurtrie, D. C. Beginnings of Printing in Utah. Chicago

O'DAY, NELL. A Catalogue of Books printed by John Henry Nash. San Francisco 1937.

Print. 1940—Complete set (or any odd numbers).

SMITH, CHARLES W. Pacific Northwest Americana. Portland 1950.

Soliday Collection of Western Americana. 1940-45. New

Stewart, George R. Bibliography of Bret Harte. Berkeley 1933. Tompkinson, G. S. Bibliography of Modern Presses. London 1928.

UPDIKE, D. B. Printing Types. 2 vols. (or any edition.) Cam-

bridge 1951.

W.P.A. Monographs. Bibliography of California Literature, Check List of California Non-Documentary Imprints 1833-55, California in Juvenile Fiction, Bibliography of Bret Harte, etc.

Wagner-Camp. The Plains and the Rockies. San Francisco 1937. Wagner, H. R. The Spanish Southwest. 2 vols. Albuquerque 1937.

Wagner, H. R. California Imprints. Berkeley 1922.

WHEAT, CARL. Books of the California Gold Rush. San Francisco 1949.

Serendipity

ARRIVALS, DEPARTURES AND REMOVALS: Jane and Robert Grabhorn have returned to San Francisco from four months in Europe where they visited, among other historic spots, the Villa Deveron, once owned by E. Phillips Oppenheim and currently occupied by Lewis and Dorothy Allen. The latter, from recent reports, plan to leave the Riviera (and about time, too) in August ... Dawson's Book Shop, a landmark for many years at the corner of Wilshire Boulevard and Grand Avenue in Los Angeles, have moved to new and larger quarters at 550 South Figueroa Street, opposite the Ionathan Club and close to the about-to-be-finished Statler Hotel ... Lawton Kennedy has set up his new printing plant at 343 Front Street, San Francisco; Alfred Kennedy continues to operate the Westgate Press at 1537 Webster Street, Oakland . . . Edward Eberstadt & Sons have moved their bookshop to 888 Madison Avenue at 72nd Street, New York, where they will continue to purvey rarities in Western Americana . . . New Publications: From Harvard University Press comes a delightful book entitled Decorated Book Papers by Rosamond B. Loring (\$3.75). The volume was originally privately printed and went out of print almost immediately. This new edition contains additional material: Foreword by Philip Hofer and essays by Walter Whitehill, Dard Hunter, and Veronica Ruzicka. It should be of great interest and value to bookbinders . . . Lucius Beebe and Charles Clegg, authors, bon-vivants, railroad authorities,

have revived the long defunct Territorial Enterprise. This newspaper was the first in Nevada, published at Virginia City, and the first to discover Mark Twain's wit. Among the contributors to the new publication will be such later luminaries as Bernard De Voto, Roger Butterfield, Walter Van Tilburg Clark, Stewart Holbrook, and Joseph Henry Jackson. For full details, see the advertisement in this issue of the Quarterly . . . In the Club Rooms may now be seen copies of Typographia, published in England, and Le Courrier Graphique, published in France. These two excellent magazines on printing should be encouraged by subscriptions from members . . . Also newly received: The Roman Letter, a study of graven and written forms from twenty centuries... prepared by James Hayes for R. R. Donnelly & Sons, the Lakeside Press, profusely illustrated. Presumably copies may be obtained by writing to Donnelley & Sons in Chicago . . . And from the Kingsport Press comes Book Illustration, a Survey. This is free "so long as this, the original and only edition, lasts"—so says the preface... Announced in England by the Oueen Anne Press, q Great James Street, London, W.C.1, is a new quarterly, The Book Collector. Its editorial board consists of Ian Fleming, John Hayward, and P. H. Muir. Price \$1.70 per annum, post free... Somewhat more expensive is a new rendering of Julius Caesar's Commentaries by Somerset de Chair, with engravings by Clifford Webb, and published by the Golden Cockerel Press at \$42.50 for the ordinary edition and \$75.00 for the "special," bound in full purple morocco. The edition is limited to 250 and seventy copies respectively . . . And last, Incunables, Livres a Figures du XV et XVI siecles, a lavishly illustrated catalogue printed in an edition of only 250 copies, from the bookshop of Arthur Lauria, 174 Boulevard Haussmann, Paris. The price is \$4.00 which, considering the large number of reproductions, seems modest enough.

Correction: After the judging of the Western Books, it was learned that the Huntington Library's book, Cattle on a Thousand Hills, was a reprint and therefore ineligible. It was removed from the show. Added was Everson's Triptych for the Living, Seraphim Press. Incidentally, if you wish a copy of the printed catalogue, Western Books 1952, send 25c in stamps to the secretary of the Rounce & Coffin Club, 2205 West Adams Boulevard, Los An-

geles 18.

The McTeague Manuscript

TRYING to reassemble a manuscript of some 300 pages when each one is owned by a different library or private collector is a task as tough as the one that faced all the king's horses and all the king's men. But this is a project on which the University of California's Bancroft Library is at work, in the hope of preserving for students of literature the complete manuscript of one of the greatest novels written by a Western author.

The manuscript is Frank Norris' McTeague, a single page of which was included in each set of the Argonaut Manuscript edition of Norris' works, published in 1928 by Doubleday, Doran & Company. The task involves hunting down each owner of these sets and persuading him to donate the page to the Library or to have the University photostat it for insertion among its pages of the original handwritten script.

A member of The Book Club started the work by generously donating the leaf from his set of books and then purchasing a second page just for the University's proposed collection. Several other pages have been obtained since. It is assumed that other Book Club members may have pages which they will give to the University or allow it to photostat, and it is hoped such members will write or telephone to the Club secretary, Mrs. Elizabeth Downs (SUtter 1-7532), who will handle details of the transaction, or that they will get in direct touch with Dr. Robert E. Burke, head of the Manuscripts Division of the Bancroft Library, University of California, Berkeley.

Notes on Publications

The Club's first 1952 publication was *The Coppa Murals* which appeared in early April and which, as most members know by now—particularly those who were a bit slow getting their orders in—was completely sold out within two weeks after mailing of the announcements. The quick response of the membership to this little item is, of course, highly gratifying to the Publication Committee, for it is an attractive book from the typographical standpoint and Warren Unna's sprightly text places it among the most readable and entertaining of recent additions to San Franciscana.

To those members whose orders arrived too late—and there were quite a few of them—the Committee extends its profound regrets. The size of the edition should have been bigger; that much is painfully clear now. But at the time the book was being planned, it was felt that 350 copies would not only meet the first demand but leave a supply adequate to take care of the needs of incoming members. But, as has often been said before, publishing is an unpredictable process and full of pitfalls for the unwary. All we can say is that we'll try to do better in the future.

And speaking of the future brings us face to face with the fact that the publication date of the Club's second 1952 title is almost upon us. This is Robert Louis Stevenson's celebrated tale of medieval France, La Porte de Maletroit, printed on the Riviera by Lewis and Dorothy Allen as a sort of by-product of their year's sojourn in Europe. An announcement giving full details (plus an order card) should be in the hands of members before this reaches them. By way

of postscript, however, we think it prudent to point out that the edition is limited to 300 copies—which is fifty less than were printed of The Coppa Murals.

¶ 1952 Keepsakes

EARLY CALIFORNIA BROADSIDES AND POSTERS are the subject of this, the fifteenth of the Club's annual series of Keepsakes. The title of the series is *Attention*, *Pioneers!* and, although the first four parts have only recently been sent out, the comments so far received make it evident that the members are finding the current offering fully as interesting and informative as those of former years.

Elected to Membership

The following have been elected to membership since the Spring issue of the News-Letter:

Member Address Sponsor

Miss Florence Baker Salinas Miss Edith M. Coulter
Werner R. Heimann Stockton George Leistner
Mrs. Dorothy Nelson Lima, Peru Garfield D. Merner
John Sinai Stockton George Leistner
Mrs. Virginia Walker Westmorland Muir Dawson

Exhibition Note

Beginning June 7 and continuing for two months, there will be a showing of the work of David Ruff, etcher, engraver, printer, and educator, who is currently experimenting—and very successfully—in a medium reminiscent of William Blake.

Mr. Ruff was born in New York but is now living in San Francisco. He was at one time an assistant instructor under Stanley William Hayter at his Atelier 17. Originally, Mr. Ruff planned to continue the teaching and experimental work of this well-known atelier when he set up shop in San Francisco two years ago, but he became interested in a style of printing which has been little practiced since the seventeenth century—a medium combining fine letterpress with intaglio printmaking. The result of this unusual and beautiful process will be demonstrated, together with each step in the making, in a volume of poems by Kenneth Patchen (currently of San Francisco) titled *Orchards*, *Thrones and Garavans*.

In addition to the display of the pages of this book, there will be many other examples of Mr. Ruff's printing. The exhibition will be held, as usual, in the Club Rooms, from Tuesday to Saturday, June 7 to August 2.

C. O. G. Miller

By the death of C. O. G. Miller in early May, San Francisco lost a figure long active in the business and cultural life of the city, and the Club one of the oldest and most valued of its members. A member for well over thirty years, Mr. Miller served on the Board of Directors from 1934 to 1940 and was elected to Life Membership in 1945. During the entire period of his association with the organization, he was active in his support of its projects, giving freely of his time and energies. The Club is fortunate in having had for so long a time the benefit of his generous support and sagacious counsel.

THE CATTLE ON A THOUSAND HILLS: Southern California, 1850-1880, by Robert Glass Cleland. Revised edition, 1951	5.00*
THE IRVINE RANCH OF ORANGE COUNTY, 1810-1950, by Robert Glass Cleland, 1952	3.50*
APRON FULL OF GOLD: the Letters of Mary Jane Megquier from San Francisco, 1849-1856, ed. by Robert Glass Cleland, 1949	3.50*
Ready about June 1:	
THE INDIANS OF SOUTHERN CALIFORNIA IN 1852: The B. D.	
Wilson Report and a Selection of Contemporary Comment,	
ed. by John Walton Caughey, 1952	3.50*

Henry E. Huntington Library and Art Gallery San Marino 9, California

*California purchasers please add 3% Sales Tax

For all the Western news about fine printing and good books, start YOUR subscription NOW to

Pacific Printer & Publisher

WITH EITHER THE APRIL OR MAY ISSUE

April Features

"Battle of the Fifty Books," by George L. Harding.
"Why a University Press?" by Professor Arthur E. Hutson, University
of California.

May Features

"John Henry Nash, Printer" (Part I) by Nell O'Day, commemorating the 5th anniversary of the death of one of San Francisco's most famous printers. "Intaglio Prints" story on the opening of a show by David Ruff at The Book Club of California.

MANY OTHER fine features to come Start YOUR subscription NOW! \$3 a year—2 years for \$5

Pacific Printer & Publisher

659 Folsom Street.

DOuglas 2-4441

San Francisco 7

Whatever your collecting interests, you will enjoy browsing through our tremendous stock of new, rare, and out-of-print books.

CATALOGUES ISSUED: CORRESPONDENCE INVITED
WESTERN AMERICANA

The Holmes Book Company
ESTABLISHED 1894

274 - 14th Street, Oakland 4. Phone TWinoaks 3-6860

"THE NEWSPAPER OF MARK TWAIN"

Territorial Enterprise

TERRITORIAL ENTERPRISE BLDG., VIRGINIA CITY, NEVADA

The Messrs. Lucius Beebe and Charles Clegg Announce the Renewed Publication as a Weekly Newspaper of the Old and New West of *The Territorial Enterprise* from the Territorial Enterprise Building, C Street, Virginia City, Nevada, and of Association With the Paper of a Notable Group of Staff Contributors Including Roger Butterfield, Walter Van Tilburg Clark, Bernard De Voto, Duncan Emrich, Stewart Holbrook and Joseph Henry Jackson. The Subscriptions of Collectors of Western Americana, Amateurs of Californiana and Readers Interested in

Nevada's Past and Present Are Solicited.

Published Fridays

Five Dollars the Year